

PI ETA 1902
THEATRICALS



QUEEN
PHILIPPINE

Deer



Queen Philippine.



Comic Opera in Two Acts.



Book and Lyrics by RICHARD E. EDWARDS
and PRENTISS L. COONLEY.

Music by ARTHUR W. DENISON.



Presented by the PI ETA SOCIETY
1902.

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Queen Philippine.

A COMIC OPERA IN TWO ACTS.



Book and Lyrics by

RICHARD E. EDWARDS, '02.

AND

PRENTISS L. COONLEY, '03.

Music by

ARTHUR W. DENISON, '03.



THE CAST.



KING PHILIPPINE OF TAVOLARA,	J. C. MILLER, 1L
PRINCE PING PONG, his Prime Minister,	R. WELLMAN, '03
TAYKAKAKIN TUMI, Secretary Plenipotentiary to the King,	H. OHASHI, '03
JOHN DE BREEZE, an Annexationist,	C. A. MCCARTHY, '02
LORD CHOLMONDELEY CHICHESTER, a Banker from Hong Kong,	H. F. HURLBURT, JR., 1L
MCDOOLITTLE MACKINTOSH, his Clan Destine Valet,	I. T. CUTTER, '03
FATHER CHARTREUSE, the Abbot, with Eight Cordial Benedictines,	N. L. TENNEY, '03
PRINCESS ANITA PHILIPPINE, Ward of the King,	A. S. PROUDFOOT, '02
MRS. SARAH BELLUM, a Missionary from Boston,	H. L. WELLS, '02
MISS MARION HAYSTE, her Niece,	R. W. ROBBINS, '02

Peasants, Monks, Court Dancers, and others.

TIME: The Present.

PLACE: The Island of Tavolara, one of the Philippines.

No. 1.

ACT I.

Opening Chorus.

RICHARD E. EDWARDS.
PRENTISS L. COONLEY.

ARTHUR W. DENISON.

PIANO.

ff

sost.

Curtain.

pp

2nd Tenor

1st Bass

1st Tenor

2nd Bass

O heavenly spir - it as now we bow be - fore thee,

With wisdom bless our sov - er - eign de - vo - ted, And make our new King be

With wisdom bless our sov - er - eign de - vo - ted, And make our new King be

worthy of the coun - try, Let this our humble prayer, O Lord, be not - ed.

worthy of the coun - try, Let this our humble prayer, O Lord, be not - ed.

Vivace.

Dance all religions

duties and cares a - way Happy peas - ants we, In our jol - li - ty. We will

give our-selves o-ver to mirth and play For to - mor-row's a gay hol - i -

day. The morning will give us an - oth - er King For the might - y

rit.

helm Of this no - ble realm, So prais - ing Tav - o - la - ra sing. Make the

rit.

molto rit.

welkin with e - choes ring.

molto rit.

Tempo di Marcia.

1. Then hail to glo - ri - ous Tav - o - la - ra, raise her name on high, In
2. hail King Phillipine greatest monarch that the world has seen. He

times of bloody war Vic - to - ry or Death will be our cry We'll subju - gate nations that
rules his country with honor and in ma - jes - ty se - rene His people in grati - tude

dare to raise a hand against our sway. And we'll make all of them hom - age
and in joy will make his fame be

pay. So known, For to - morrow he's going to ab - di - cate the throne.

We'll be a faith - ful na - - tion To the suc - ces - sor

he'll de - - clare, And to his ex - alt - ed

sta - - tion We will all al - le - giance swear.

For King and land we've fought _____ Honor and

free - dom dear - ly bought _____ In their pro - tec - tion we will

stand, Fighting to death with heart and hand, Glad to die for them with -

out a thought, Tav - o - la - ra hail!

In your sup-port we'll nev - er fail ————— Bequeathing you

rit.
Vict'ry not De-feat, With honor your name shall be replete, Our King and our Country hail all

hail —————

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains several measures of whole and half notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "For King and land we've" and is marked with a *ff* (fortissimo) dynamic. The piano accompaniment continues with a similar rhythmic pattern, also marked with a *ff* dynamic.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "fought, Honor and free - dom dear - ly bought In their pro-" and is marked with a *ff* dynamic. The piano accompaniment continues with a similar rhythmic pattern, also marked with a *ff* dynamic.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "tec-tion we will stand, Fighting to death with heart and hand. Glad to die for them with-" and is marked with a *ff* dynamic. The piano accompaniment continues with a similar rhythmic pattern, also marked with a *ff* dynamic.

out a thought, Tav - o - la - ra Hail!

In your sup-port we'll nev - er fail ——— Bequeathing you Vict'ry not De -

feat, With honor your name shall be re - plete, Our King and our Count - ry hail all

molto rit.

rit. *molto rit.*

hail!

King's Song.

No: 2.

PRENTISS L. COONLEY.

ARTHUR W. DENISON.

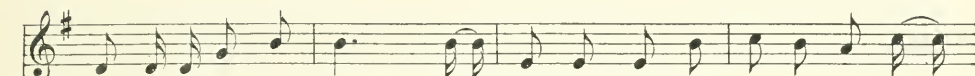
VOICE.





1. I'm _____ King of this here isle, A
 2. Though my roy - al robes are queer, I
 3. Now _____ I'm an i - dol here, And

(Till ready)

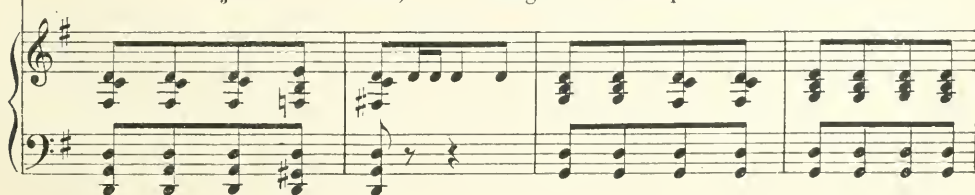
PIANO.

gem of the eastern sea. A champi - on in wit and wile, Just
 think they're something grand. And what should make the peo - ple sneer I
 loved by ev - 'ry one. Yet the peo - ple laugh and sneer and jeer, But they

cast your lamps on me; I am not half as bad As
 don't quite un - der - stand; Now "Pink-y" has a trick Of
 do it just in fun; Though I'm a po - ten - tate Of



I'm made out to be, To fall in love with me's the fad, But
 los-ing all my "mun" But if he does n't find some quick, I'll
 measure-less re-nown, They tell me I must ab-di-cate, Go

cresc.

that's on the strict Q. T.
 fire the son of a — For I am King, I'm the on-ly thing,
 way back and sit down

I am an O - ri - en - tal wiz — I've not been known to

make a bad mistake I'm right on to this rul - ing biz —

And then in ev - 'ry act I have shown great tact, The target I have al - ways

hit And that is the rea - son I know

that I cer - tain - ly am it. For He is King, He's the

on - ly thing, He is an O - ri - en - tal wiz - He's not been

known to make a bad mistake, He's right on to this rul - ing

biz — And then in ev - 'ry act he has shown great tact, The target

he has al - ways hit — And that is the rea-son

we know that he cer-tain - ly is it.

Missionary's Song.

17

No. 3.

MRS. BELLUM.

RICHARD E. EDWARDS.

ARTHUR W. DENISON.

VOICE.



PIANO.



1. An an - cient cus - tom in this isle De - creed that those who
2. So hub - by when he heard the plan, Forth - with as - sent - ed
3. But those who gulped re - lig - ion so Had lat - er in - di -



set the style Re - lig - ious - ly, Pro - dig - ious - ly, Should first dine with the
and be - gan To for - mu - late In terms or - nate His pre - cepts for the
ges - tion's woe; An hour or two And all the crew Felt in - ward ir - ri -



na - tion. Re - lig - ious feast - ing they maintain'd, A - woke a spir - it
sin - ner. But hub - by made a slight mis - take - He found the din - ner
ta - tion. They found re - lig - ion dis - a - greed When tak - en as - not

un - pro-faned, By which a - lone could be at-tained Re - lig - ious an - i -
was a fake, Of which dear hub could not par-take, For hub-by was the
aft - er - feed; For fif - ty cof - fins there was need; Re - lig - ion kill'd the

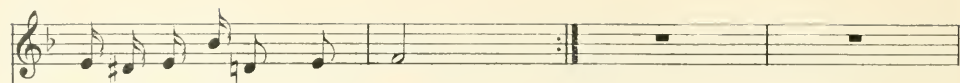
ma - tion. Per - - haps 'twas right - it sound - ed fair, To
din - ner. They thought that to my hub - by dear, Re -
na - tion. The ep - i - taph for one and all, Was

give the sav-a-ges a share Of sim-ple food, Their pa-gan mood, For
lig-ion al-ways would ad-here; And they were sick To get it quick So
"Wrong they took re-lig-ion's call; Re-lig-ion's good, When un-der-stood; It's

CHORUS.

hub-by's teaching to pre-pare. Per-haps 'twas right it sounded fair, To
hub-by end-ed his ca-reer. They thought that to my hub-by dear, Re-
for ex-ter-nal use, that's all.' The ep-i-taph for one and all, Was

give the sav-a-ges a share Of sim-ple food Their pa-gan mood, For
lig-ion al-ways would ad-here; And they were sick To get it quick So
"Wrong they took re-lig-ion's call; Re-lig-ion's good, When un-der-stood; It's



hub-by's teaching to pre - pare.

hub-by end - ed his ca - reer.

for ex - ter - nal use - that's all."



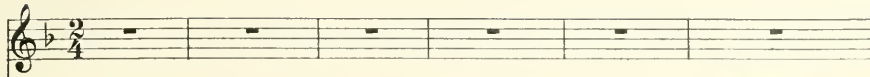
No. 4.

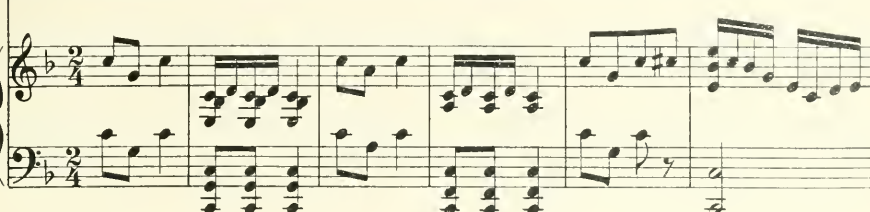
Annexing.

DE BREEZE.

RICHARD E. EDWARDS.


ARTHUR W. DENISON.


VOICE. 

PIANO. 




1. Common trusts have had their day, since Ted - dy's on their
 2. Our faithful mission - a - ries to in - struct the heathen
 3. Marriage is the blindest pool in which the trustful





trail — Su - gar, steel, and cof - fin trusts have struck a crooked nail, While
 fold, And teach Chinese how pi - e - ty proves just as good as gold, And
 bite, In - cor - po - ra - ted in it once, the hook will hold you tight — While



oil and copper combines well in - cor - po - rate in jail; So the trustful in the
spread our civ' li - za - tion, have robb'd heathen temples old, No wonder that the
law - yers' fees and a - li - mo - ny make your pocket light, And to pay for hats and

trusts are all per - plexed. _____ But my trust is a nov - el - ty be -
heath - en are per - plexed; _____ But now they'll have to stop it, and no
dresses you're per - plexed. _____ But lit - tle good it does to see your

yond our Ted - dy's reach, New - est style in com - bines, which the
more in pi - ous glee, We'll sell to our mu - se - ums hallowed
friends caught in the snare. For caught some day your - self, you'll say you

brok - ers call a "Peach" It's go - ing to ab - sorb the earth and
 prof - its of the see, For we'll spread civ - i - li - za - tion and we'll
 don't a "something" care— Your com - bine can - not lose, and you'll an -

hang on like a leech, My mo - nop - o - ly will have the world an - nexed.
 rob the world when we Have got this wicked world to us an - nexed.
 nex the la - dy fair; But real - ly it is you who are an - nexed.

— An - nexing is the modern di - plo - ma - tic fad, And
 — When - ev - er sav - ag - es we try to civ - i - lize— And
 — And you will oft - en when you find you're in that trap— Con -

on mo - nop - o - ly the business world is mad. So
when with joy the heathen - fold we Christ - ian - ize, Re -
sign all marriage to a place not on the map. So

on an - nex - ing we'll com - bine, and I o - pine We'll
li - gious-ly we steal their "dough" to let them know That a
Ho - race Gree-ley did not jest, young man go west, For

CHORUS.

put the di - plo - mats all to the bad. An - nex-ing is the
trust de-vout as ours will draw the prize. When - ev - er sav - a -
there you'll find di - vor - ces are on top. And you will oft - en

modern di - plo - ma - tic fad, And on mo-nop-o - ly the business
 ges we try to civ - i - lize, And when with joy the heathen-fold we
 when you find you're in that trap Con-sign all marriage to a place not

world is mad, So on an-nex-ing we'll combine and I o -
 Christ - ian - ize Re - lig-i-ous-ly we steal their 'dough' to let them
 on the map So Ho-race Greely did not jest, young man go

pine, We'll put the di - plo - mats all to the bad.
 know That a trust devout as ours will draw the prize.
 west, For there you'll find di - vor - ces are on top.

Philippino War Dance.

ARTHUR W. DENISON.

Moderato.

PIANO.

p

The musical score is written for piano and consists of four systems of music. The time signature is 2/4, and the tempo is marked 'Moderato'. The dynamics are marked 'PIANO' and 'p'. The key signature has one sharp (F#). The music features a steady bass line of eighth notes and chords in the right hand, including some triplets and sustained chords.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes a key signature change from B-flat to C major in the second system. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes, also featuring a triplet in the final measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is simple, consisting of eighth and quarter notes. The accompaniment in the bass staff uses chords and a steady eighth-note pattern. The key signature has one flat (B-flat), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the third measure. The bass staff provides a simple accompaniment with eighth and sixteenth notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff provides a harmonic accompaniment. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment uses chords and single notes. The score is written in a simple, clear style.



PRENTISS L. COONLEY.

ARTHUR W. DENISON.

Moderato.

VOICE.

PIANO

p

1. The
2. Some

life of a princess is an end-less round Of gay-ness with-out measure. She
men think my manner may be quite aus-tere, But that's to fool them merely, Though

lives in an at-mos-phere where joys a-bound. And ev-ry sort of
I may seem of-ten shy when they ap-pear. I do not act sin-

pleasure. Her simp-lest lit-tle whim, Is a man-date grim, That her
cere-ly: In spite of what they say, It is just my way, For its

f *ff*

ff

sub - jects must o - bey: Should they re - fuse per - chance, She'll sub -
 prop - er to be prim: So were the true facts clear, I would

due them with a glance, That she us - es in a fas - ci - na - ting way. She is
 let them call me dear, And I do not think that it would be a sin.

coy or haughty or ex - act - ing, She is bold or ve - ry, ve - ry shy.

Cold, re - pul - sive or at - tract - ing, A - ny hu - mor that may suit her fan - cy's

eye. She is gay and ve - ry fas - ci - na - ting, Or per -

haps she's proud but cap - ti - va - ting. To her subjects she's di - vine, They all

wor - ship at her shrine. To win her smile they'd all be glad to

poco rit.

die, They'd all be ve - ry glad to die.

ff *molto rit.*

Ping Pong.

PRIME MINISTER AND SCOTCHMAN.

ROBERT E. EDWARDS.
PRENTISS L. COONLEY.

ARTHUR W. DENISON.

VOICE.

PIANO.

1. When tired of life And all its strife, Of par-ties cards and danc-es, You
2. Of pleas-ure mild, Or scrambling wild, The game sup-plies a plen-ty; For
3. It's worse than golf, Or whoop-ing cough For ev-'ry one will catch-it; I

seek re-lief in pleas-ure brief, En-hanced by "Goo Goo" glanc-es. Don't
it small boys for-sake their toys, And books by G. A. Hen-ty. Their
told a kid it could be did With mar-bles and a hatch-et. The

mope and growl. Don't be an owl, (This is ad-vice—no fa-ble:) But
sis - ters gay When e'er they play Use mat - ri - mo - nial net - ting, For
kitch - en maid And her gay blade Are right up on their met - tle— With

make a sort Of ten - nis court Up - on the bill - iard
maid - ens coy Find it a joy A chance for much co -
hard boiled eggs, A stove on legs, They'll play a - cross the

ta - ble.
quet - ting. For it's Ping-pong, ping pong that makes the hours fly,
ket - tle.

Ping pong, ping pong catch-es ev - ry eye; All we hear is ping pong,

Ev-ry-thing is ping pong, Ping pong, ping pong Nev-er draws a bye.

This system contains a vocal melody and a piano accompaniment. The vocal line is in G major, starting on a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The bass staff has a half note G3, followed by eighth notes A3, B3, and C4, then a quarter rest, and finally a half note G3.

CHORUS.

For it's Ping pong, ping pong that makes the hours fly, Ping pong, ping pong,

This system contains a vocal melody and a piano accompaniment. The vocal line is in G major, starting on a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The bass staff has a half note G3, followed by eighth notes A3, B3, and C4, then a quarter rest, and finally a half note G3.

catch-es ev-ry eye; All we hear is ping pong, Ev-ry thing is ping pong,

This system contains a vocal melody and a piano accompaniment. The vocal line is in G major, starting on a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The bass staff has a half note G3, followed by eighth notes A3, B3, and C4, then a quarter rest, and finally a half note G3.

Ping pong, ping pong nev-er draws a bye.

This system contains a vocal melody and a piano accompaniment. The vocal line is in G major, starting on a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The piano accompaniment features a treble and bass staff. The treble staff has a half note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note G4. The bass staff has a half note G3, followed by eighth notes A3, B3, and C4, then a quarter rest, and finally a half note G3.



Long Years Ago.

DUET.

RICHARD E. EDWARDS.

ARTHUR W. DENISON.

Moderato. MRS. BELLUM. MARION.

VOICE. Long years a-go when I was young and swell. How

PIANO.

MRS. BELLUM.

many, many years, oh Auntie, dear? I was a gay and giddy Boston

MARION. MRS. BELLUM.

Belle. Giddy Boston Belles must have been queer. I could dance the

waltz en- trancing.

I could do the high - land fling ———

But

ev - -ry one came on the run, When I be - gan to

Recit.

sing Tra - - la! Tra la la la, High didi high! My love, my love a-wake!

MARION.

MRS. BELLUM.

Auntie, Auntie, you funny, funny thing. Tra la! Tra la la la, My

BOTH.

love, my love a-wake! For in {her} youth and {my}

beau - ty shy 'Mong belles {she} reigned su - preme When

hap - py days went glid - ing by, Just like a gold - en

dream But though it may seem long a - go And

years have slipped a - way (She's I'm) still just as young and

full of fun, And cer - tain - ly just as gay.

Finale Act I.

No. 9.

PRENTISS L. COONLEY.

ARTHUR W. DENISON.

VOICE.

PIANO.

The cur - few bells are tol - - ling, Fast

fall the ev' - ning shades, The night - in - gale is sing - - ing, The

west - ern sun - - set fades. From out the em'rald heav - - ens, The

stars be-gin to peep, And birds and beasts and flow-ers Soon will be a -

rit. pp

rit. pp

sleep.

Più vivo.

poco cresce.

f

Waltz Tempo.

Then from you fac-es let sleep wile a - way All trace of care and of

sor - - row. Slumber in peace for you know there must be Nothing but

smiles on the mor - - row. Steal then to bed and let Or-phe - us' harp

Lull you the long hours a - ba - - ting, Dream of the feast and the may-pole and

rit. dance, Dream of the pleasures a - wait - ing.

On thy last day as sov' - reign we pray that we may

dim. *f*

be As blest in thy suc - cess - or, As we have been in

pp

thee. Good - night our King and Mas - ter, God send youslumber sweet, Good -

pp

night ye hap - py pea - sants, Pro - pi - tious Zeus en - treat.

END OF ACT I.

ACT II.

Opening Chorus.

No. 10.

RICHARD E. EDWARDS.
PRENTISS L. COONLEY.

ARTHUR W. DENISON.

PIANO. *p*

mf

1. To the

mf *rit.*

winds let us fling dull care a - way Drink to the health of our
gain, maids and men, raise tank - ards high; Pledg - ing our Queen we will

new King to day; In was - sail bout, we sing and shout,
drain them all dry, A roy - al toast our Queen we boast,

Pledging our new King and his mighty sway. So mer - ri - ly laugh as we
Long live our Queen in our loy - al - ty cry. So

gai - ly quaff; Let all the glass - es ring. And ev - 'ry lip shall

take a sip To the health of our fu - ture King. Now

let bumpers clink as we bravely drink To our King and his gracious Queen. With

bot - toms up. We'll drain the cup. To our new King Phillip - pine

D.S. 2.
3. Once a - pine

D.S.

You've Got to Have Money to Burn.

No. 11.

DE BREEZE.

PRENTISS L. COONLEY.

ARTHUR W. DENISON.

VOICE.

PIANO.

SOLO.

1. When a fel-low in his pock-et has a
 2. I bought a horse for al-most noth-ing
 3. It seems al-most ri-die - u - lous to

CHORUS. SOLO.

great big wad of "dough" He is it, Strict-ly it, He
 from a friend of mine, With a whip, With a whip, And
 sit and sigh for "dough" Tho' it's it, Dough is it, Your

sud - den - ly is pop - u - lar, the girls all love him so, Makes a
 then I bought a bug - gy with the wheels all paint - ed fine, That was
 laun-dry bill is o - ver due, you need a hair cut so, Wait a

CHO. SOLO.

hit, He is it. A girl once promised she'd be true to
 it, That was it, I then pro-cured an ul-ster with a
 bit, Sim-ply sit Some kind-ly friend will come a-long, a -

me through-out her life She thought that I was wealth-y and we'd
 loud - ly talk - ing vest, And sat up - on the driv-er's seat and
 muse him for a while, Then touch him for a five or ten, and

not have a - ny strife, I told her I had not a sou but
 threw way out my chest, The horse be - gan to balk and kick and
 join him in a smile, Then go and get your hair cut, it is

CHO.

said "Do be my wife" She said "Nit" Nit, nit, nit.
 you can guess the rest, All he left Was the whip.
 real - ly worth your while, For he's it. He is it.

Cash, cash, cash ——— It makes the world go round ———

If you want a front seat A - mong the é - lite, You'll need it I've

al - ways found. _____ From morn-ing till night It's a ter - ri - ble

fight, No mat - ter which way you turn _____ You can't e - ven

bluff. If you have-n't the stuff, You've got to have money to burn.

CHORUS.

Cash, cash, cash _____ It makes the world go round _____

If you want a front seat, A-mong the é-lite, You'll need it I've al-ways

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, 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B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, 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G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F

It's Singular.

No. 12.

DR BREEZE.

PRENTISS L COONLEY

ARTHUR W. DENISON.

VOICE.

PIANO.

1. In stum-bling thro' the paths of life we
2. It was not ver - y long a - go I
3. In Wash - ing - ton they had a fight 'twas

oft - en get ad - vice, That is sin - gu - lar, ver - y sin - gu - lar. We're
thought I found my bent Which was sin - gu - lar, ver - y sin - gu - lar. It
just the oth - er day Which was sin - gu - lar, ver - y sin - gu - lar. Both

told that ev - 'ry ne - groe's heav - en is a "pair - o' - dice" Which is
was in act - ing and up - on the stage I straight way went Which was
Miles and Sec - re - ta - ry Root de - sired to have his way Which was

sin - gu - lar, ver - y sin - gu - lar. We won - der why a doc - tor charges
sin - gu - lar, ver - y sin - gu - lar. The night I made my de - but all the
sin - gu - lar, ver - y sin - gu - lar. Now Miles knew how to fin - ish off the

such an aw - ful price And why did Chauncey M. De - pew de -
peo - ple were in - tent They gazed in ex - pec - ta - tion as my
Fil - i - pi - no fray So Root he up and kicked him out and

sire an - oth - er slice, It did - nt catch at first they say, they
 wrath or rage Id vent, And at the end they threw at me some
 then was heard to say, "We'll have no man in our em - ploy who

had to splice them twice, Which was sin - gu - lar, ver - y sin - gu - lar.
 eggs, that gave a scent, That was sin - gu - lar, ver - y sin - gu - lar.
 tries to earn his pay," Which was sin - gu - lar, ver - y sin - gu - lar.

DANCE



Chaperone's Song.

PRENTISS L. COONLEY.

MRS. BELLUM.

ARTHUR W. DENISON.

Moderato.

PIANO.



1. I've oft-en been a chap-er-one At din-ners, drives and balls, I've
 2. I've driv-en in a carriage With a de-bu-tante and man, I've
 3. I went a-broad one summer With a girl to hunt a lord, In

 The vocal melody is in G major, 4/4 time. It starts with a half rest, then a quarter note G, followed by eighth notes A-B-A, and continues with a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the treble and bass staves.

sat be-hind um-brel-las And I've stood in danc-ing halls. I've
 heard them tell of burn-ing love Be-hind a gauz-y fan. They'd
 all that trip from Spring to Fall I was not a mo-ment bored. We

 The vocal melody continues with eighth and sixteenth notes, including some chromaticism (F# and G#). The piano accompaniment features chords and moving lines in both staves.

smiled and bowed po-lite-ly At coup-les by the score, And I've
 hug and kiss be-fore me Just as if they thought me blind, But I'd
 went to func-tions ev'ry day In so-ci-e-ty's gay whirl, And the

 The vocal melody concludes with a series of eighth notes. The piano accompaniment ends with sustained chords in the final measures.

stood in draught-y door-ways, From eight till aft-er four. A
 been a chaperone be-fore, And so I did-n't mind. A
 things they did were shock-ing, Oh! I wish I'd been that girl. A

chaperone's task Is not all you could ask. And her caution is on-ly a fake, — She pre-

tends to take care But it's on-ly a snare, It's just done for pro-pri-e-ty's sake, A

chaperone's task Is not all you could ask. And her caution is on-ly a fake, — She pre-

tends to take care But it's on-ly a snare, It's just done for pro-pri-e-ty's sake. _____

This musical system contains measures 58 through 63. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal line. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a common time signature. The piano part features chords and moving lines in both hands.

DANCE.

This system contains measures 64 through 69 of the Dance section. The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The melody in the treble clef features eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The piano accompaniment in the bass clef provides harmonic support with chords and single notes.

This system contains measures 70 through 75 of the Dance section. The musical notation continues with the same key signature and time signature. The melody includes more triplet figures. The piano accompaniment continues with chords and moving lines.

This system contains measures 76 through 81 of the Dance section. A first ending bracket labeled '8.' spans measures 76 through 80. The melody and piano accompaniment continue with the established patterns.

This system contains measures 82 through 87 of the Dance section. A second ending bracket labeled '8.' spans measures 82 through 86. The piece concludes with a final chord in measure 87.

Ma Honey Babe.

No. 14.

FATHER CHARTREUSE.

RICHARD E. EDWARDS.

ARTHUR W. DENISON.

VOICE.

PIANO.

1. De moonbeams come a glimmer-in' as
2. Dere comes a drowsy hummin' on de

till ready.

through the leaves they peep. Come.ma honey, Come.ma babe! De
la - zy twi-light breeze. Come.ma honey, Come.ma babe! De

star - light am a shim - mer - in' on waves that breathe in sleep, Come, ma
 sound of ban - joes strummin' an' de murm-rin' of de trees, Come, ma

honey, Come, ma babe; I hear de drow-sy night-sounds
 honey, Come, ma babe; De whip - poor-will for you am

fall - in' As de sleep - y hours go a crawl-in', I
 cry - in' De low night-wind for you am sigh - in', Oh!

hear dem spir-it voices call-in' Come, ma honey, Come, ma babe!
 won't you come to me a fly - in'? Come, ma honey, Come, ma babe!

CHORUS.

61

Babe, ma babe, look a' here, I'se still a wait - - in'

Babe, ma babe, ma love am eb - ber true; _____

Babe, de big old world's a sleep-in'. Babe, de twinklin' stars am peep-in'.

Babe, de best of all dem stars am you. _____

Babe, ma babe, doan you keep me here a wait - - in'

Babe, ma babe, ma love am eb-ber true; _____

Babe, de stars an' de moonbeams miss you, Babe, I'se a wait-in' here for to kiss you,

Babe, ma babe, Come a-long an' kiss me do. _____

1. 2.

It's Etiquette.

63

No. 15.

RODERIC WELLMAN.
RICHARD E. EDWARDS.
PRENTISS L. COONLEY.

LORD CHICHESTER.

ARTHUR W. DENISON.

VOICE.

PIANO.

1. Now et - i - quette's a so - cial "fake" Where
2. A pret - ty stran - ger pass - ing you, May
3. When Ves - per - day you give "tea-fights" For
4. A game of whist that's quite the style, As

cour - te - sy is scant: The Ten com - mand - ments you may break, But
how and say "Hel - loa" Take off your hat, say "How - de - do" That's
damsels young and trim, Just show them all the college sights Ex -
"bridge" is known to fame, You'll find it played with wile and guile, By

et - i - quette you can't, Ab - hor - ring rum, it sanc - tions "fizz," You
 et - i - quette you know, But if she says her head feels wrong, Af -
 cept the Rad-cliffe "Gym" Take them to Ves - pers, and to see Glass
 many a love - ly dance From such it's not po - lite to win, Just

"wa - ger" nev - er "bet," And "stranger truth than fic - tion is" Where
 fec - ted by the sun, Say "Oh I'm sor - ry, well so - long" It's
 flow - ers and the rest, But don't dis - play in com - pa - ny The
 lose and pay your bet And sim - u - late a cheer - ful grin For

CHORUS.

you find et - i - quette,
 et - i - quette to run, For it's et - i - quette, it's et - i - quette, So -
 U - ni-ver-si-ty press.
 that is et - i - quette,

ci - e - ty's de - cree: If you tri - fle with true et - i-quette, You'll

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature has three flats (E-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

find you're up a tree You will rue it if you do it, And the

The second system continues the musical piece. The vocal line has a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

haughty frown you'll get. So pray be-ware, And take good care To practice et-i-quette

The third system concludes the musical piece. The vocal line ends with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with its characteristic eighth-note pattern in the right hand and a simple bass line in the left hand.

Butterfly Dance.

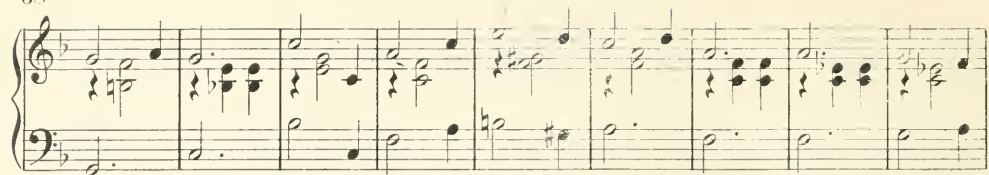
6.

ARTHUR W. DENISON.

PIANO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a 3/4 time signature. The bass clef part starts with a low register accompaniment. The first system includes dynamic markings *rit.* and *molto rit.*. The second system continues the accompaniment with a more active treble part. The third system features a melodic line in the treble and a steady bass accompaniment. The fourth system is divided into two measures, labeled 1. and 2., showing a change in the treble melody. The fifth system concludes the piece with a final melodic phrase in the treble and a sustained bass accompaniment.





Serenade.

69

No. 17

DE BREEZE AND PRINCESS.

RICHARD E. EDWARDS.

ARTHUR W. DENISON.

PIANO.

De BREEZE. 1. The droop - ing lil - ies
PRINCESS. 2. Let those white lil - ies

hide their heads, In slum - ber sink - ing deep; _____ The
 tell my love, When on the morn they wake; _____ Each

dream - y night winds mur - - mur As o'er the fields they
 with a dew - y neck - - lace I love them for thy

rit.

creep, _____ The eve - ning star, my love, has sunk In -
 sake, _____ Let dream - y night winds tell my love Be -

rit.

to the night's em - brace; _____ A vi - sion
 fore they drift a - way; _____ I'm true to

haunts the still - - ness The vi - sion of thy
 thee for - ev - - er I love but the al -

PRIN.

face. _____ Love dreams come stealing my heart a - way
 way. _____ Love dreams have sto-len my heart a - way

Love dreams come steal-ing let love hold sway, High, low,
Love dreams have conquered, so love holds sway, High,

DE BREEZE.

BOTH.

where fai-ries go High, low, where cu - pids play; _____ The

dawn - ing of my love's a glow My heart is thine for age.

thine al - ways.

A King and a Pair of Knaves.

No. 18.

TRIO.

RICHARD E. EDWARDS.

ARTHUR W. DENISON.

VOICE. KING.

1. A

PIANO.

joke like this is no laughing thing, Ha ha! _____
 man once held in his hand two jacks, Ha ha, _____

For a crime of this kind you'll have to swing, Ha ha! _____
 So he o-pened the pot and paid his tax, Ha ha! _____

P.M. ENG.

I knew there'd be the devil to pay, If ev-er I did this thing, And
 He drew a third card from under his cuff In hopes a third knave to bring, But

I was a lob-ster, a blooming jay, To put on the rags of a King — Of a
he at the trick made an aw-ful muff, The cards turn'd out merely a King — Just a

P.M. ENG. ALL.

King, Of a King, Of a King. A joke is a joke so the
King, Just a King, Just a King. Two jacks in a hand always

ancients prate, And will be for many a day — But don't try to mate with a
o-pen the pot, And sometimes will worry it in — But more times will not, it's a

po - ten - tate, If he's not inclined that way — There's ma-ny a slip 'twixt the
ten to one shot, That two queens will land the tin — There's ma-ny a slip 'twixt the

cup and lip, And this is the reason we sing — Un - eas-y the head that
 cup and lip, The cup oft-en mis - be - haves, — For three queens, you'll find, will

rit.

wears a crown Or ev - en the rags of a King
 al - ways trip A King and a pair of

1. 2.
 2. A Knaves

DANCE.


VOICE. 

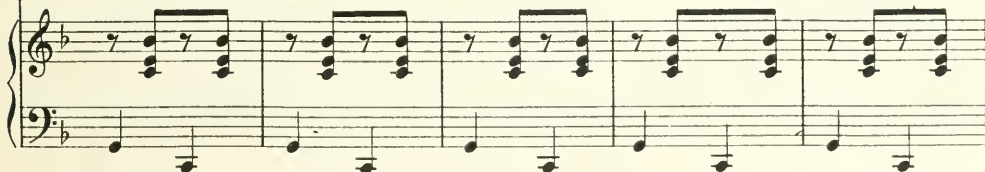
For I am King, I'm the "on-ly thing,


PIANO. 


 I am the O - ri - en - tal wiz - I've not been



 known to make a bad mistake, I'm right on to this



 rul - ing biz - And then in ev' - ry act I have



shown great tact, The target I have al - ways hit,

And that is the reason I know that I certain - ly am

it. For he is King, he's the on - ly thing, He is the

O - ri - en - tal wiz — He's not been known to make a

bad mistake, He's right on to this rul - ing biz -

And then in ev' - ry act he has shown great tact, The target

he has al - ways hit ——— And that is the reason

we know That he certain - ly is it: ———

Cash, Cash, Cash! _____ It makes the world go

This system contains the first line of the song. The vocal melody is in the treble clef, starting with a half note 'Cash', followed by another half note 'Cash', and then a half note 'Cash!' with a long horizontal line indicating a sustained note. The piano accompaniment is in the grand staff (treble and bass clefs), featuring chords and single notes in the right hand and bass notes in the left hand.

round _____ If you want a front seat A - mong the é - lite You'll

This system continues the song. The vocal melody starts with a half note 'round' followed by a long horizontal line, then continues with 'If you want a front seat A - mong the é - lite You'll'. The piano accompaniment continues with similar chordal and bass patterns.

need it I've al - ways found _____ From morn - ing till night It's a

This system continues the song. The vocal melody starts with 'need it I've al - ways found' followed by a long horizontal line, then continues with 'From morn - ing till night It's a'. The piano accompaniment continues with similar chordal and bass patterns.

ter - ri - ble fight, No mat - ter which way you turn _____ You

This system concludes the song. The vocal melody starts with 'ter - ri - ble fight, No mat - ter which way you turn' followed by a long horizontal line, then continues with 'You'. The piano accompaniment continues with similar chordal and bass patterns.

can't ev - en bluff, If you have-n't the stuff, You've got to have money to

burn. Cash, Cash, Cash ——— It

makes the world go round ——— If you want a front seat A -

mong the é - lite You'll need it I've al - ways found ——— From

morn - ing till night It's a ter - ri - ble fight, No mat - ter which way you

turn, _____ You can't ev - en bluff, If you have - n't the stuff, You've

got to have money to burn. _____

For it's Ping pong, ping pong that

musical score for the first system of the song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "makes the hours fly: Ping pong, ping pong, catches ev-'ry eye: All we hear is ping pong,". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

makes the hours fly: Ping pong, ping pong, catches ev-'ry eye: All we hear is ping pong,

musical score for the second system. The vocal line continues with the lyrics: "ev-'ry thing is Ping pong, Ping pong, ping pong, never draws a bye, For it's". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

ev-'ry thing is Ping pong, Ping pong, ping pong, never draws a bye, For it's

musical score for the third system. The vocal line continues with the lyrics: "Ping pong, ping pong that makes the hours fly; Ping pong, ping pong,". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Ping pong, ping pong that makes the hours fly; Ping pong, ping pong,

musical score for the fourth system. The vocal line continues with the lyrics: "catches ev-'ry eye; All we hear is ping pong, Ev-'ry-thing is ping pong,". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

catches ev-'ry eye; All we hear is ping pong, Ev-'ry-thing is ping pong,

ping pong, ping pong nev-er draws a bye. For

King and land we've fought, Honor and free - dom

dear - ly bought, In their pro-tec-tion we will stand, Fighting to

death with heart and hand, Glad to die for them with-out a thought.

Tav - o - la - ra, hail! In your support we'll

nev - er fail ——— Bequeathing you Vic - try, not de - feat, With honor your

name shall be re - plete, Our King and our Coun - try, hail, all

rit. *molto rit.*

hail! ———

